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THE DECORATOR AND FURNISHER.

The application of bronzes in olive, green, and red give a pleasing result when combined with gold, silver, or mineral colors. They may be procured in the form of liquid, powder, or paste, the latter preparation being most convenient and easily managed.

Gold upon a brown or black ground has a very fine effect. In this case the background must first be laid and fired, and then the gold or silver painted on, and another firing given. A thin but even coat of the paint is required to completely cover the color beneath. Gold, being opaque, the surface alone shows.

In using silver, several coats will be required, and each should be dried in a warm oven before attempting to paint over it.

Mat gold is a handsome style in decoration, and consist in leaving the gold unburnished after subjecting it to more intense heat than is ordinarily required in firing. It will present a very rich, lustreless surface, and is especially pleasing when portions of the design are burnished, and the remainder left with a mat effect.

Before firing it will, if properly applied, have the appearance of a solid coat of brown paint, but should not be laid on so heavily as to be in relief. In painting upon plain porcelain, the white of the china should be entirely obscured.

A little precaution in this respect will ensure success.

For producing gilded designs in relief there is a paste prepared for this purpose. It comes in the form of a yellow powder, and may be used with a little skill in handling. Moist water paste requires mixing with water only, and comes in a tube ready for use. The powdered preparation (Hancock's paste) must be mixed with a little fat oil (essence grasse) and sufficient spirits of turpentine to make a stiff paste. This, after being fired, may be gilded and burnished. Dots and conventional patterns are appropriate in this style of decoration to give a raised pattern in gilding.

In the use of metallic paints with colors, care must be exercised that they do not come in contact sufficiently to impinge, as the effect would be detrimental to both.

A little patient practice will overcome the fear which amateurs often have of attempting to make use of metals in the decoration of china.

Most charming grounds are painted or dusted in after the style of the Royal Worcester Ware. The waxen texture so much admired in the matt surface is obtained by the use of pigments especially prepared for this purpose.

The Gouache colors may be employed in tinting and painting, and the finest effects can be obtained by shading, rimming, and outlining any design with the regular burnishing gold after the design has been once fired.

These matt wax colors withstand oil and dust, while frequent washing does not in the least injure the tint.

The most beautiful results are secured by outlining the pattern or design in raised gold work after the true Worcester method, which is exquisite in its broad and artistic treatment, giving the conventional and decorative effect that is highly desirable in painting upon porcelain.

A SKETCH FOR TAPESTRY.

BY EMMA HAYWOOD.



THE full page picture entitled "Yes," by G. H. Edwards, published on page 105, is suggested by Mrs. Emma Haywood as well suited for modern tapestry painting. She sends the following scheme of color. These charming pictures, enlarged to the proper dimensions, would make a very handsome portière: Paint with Grénier's dyes and medium, for they can be properly fixed by steam when finished. A

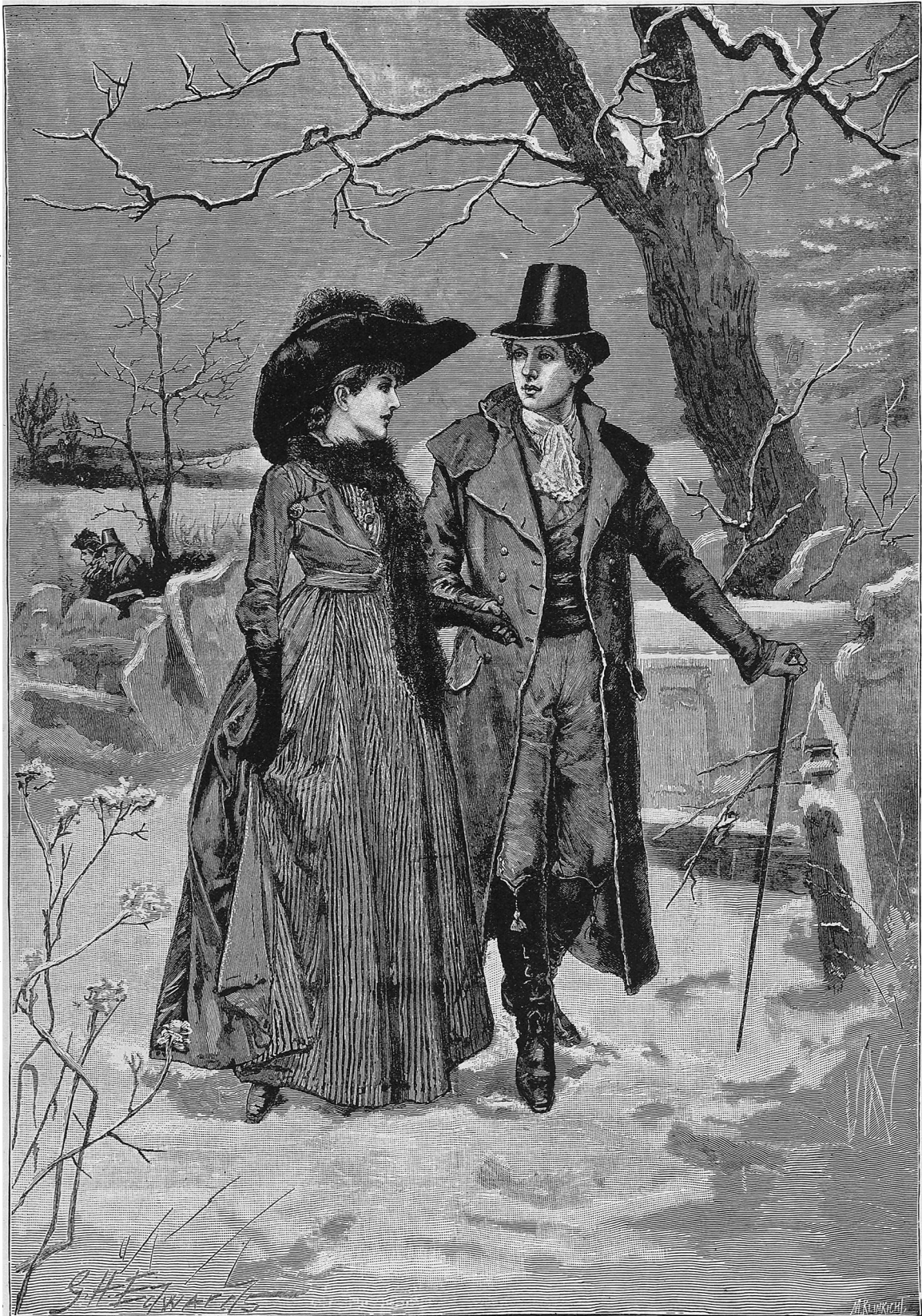
full description of these dyes, their names and qualities, was given in an article on the subject of tapestry painting in the October number of this journal.

For the girl's dress, a soft green; pelisse, a warm buff color; hat, a rich terra cotta red, with feather to match the dress, dark brown fur and gloves. For the man's coat, a dull dark; breeches of dove color, waistcoat of sapphire blue; hat and boots, black.

Stretch the canvas, which must be of wool, in a wooden frame, and be very careful that the rib is even. The enlarged outline must be pricked and pounced on to the canvas. Then go over the outline with a finely pointed crayon. This done, beat out the pounce powder. For the dress make a green gray with emerald green, ultramarine, and cochineal; the shadows must be warmer than the lights, and run the stripe in with the shadow color, after having previously scrubbed a wash of the light tint over all the dress. For the buff pelisse, shade with brown; for the light, wash yellow, much diluted, with a very little ponceau in it, and the least touch of indigo to dull its brightness; use brown for the fur and gloves. To make a terra cotta red, mix sanguine ponceau and cochineal; in the deepest shadows only, introduce a little indigo. For dark color use cochineal, with a little sanguine in the shadows and half tones. Make a dove color with yellow, indigo and cochineal, mixed with just a touch of sanguine to warm it. For sapphire blue, mix indigo, ultramarine, and cochineal. For black, add to the brown some indigo and cochineal. To shade the white tie, make same mixture as for dove color, only lighter, and leave out the sanguine. Paint the markings and half tones of the faces, first with sanguine, using a very small brush, then when this painting is dry, go over the whole of the faces with the palest possible wash of sanguine. When this tint is half dry, blend a little rose color and ponceau into the cheeks and counteract the red shade produced by the sanguine, with two shades of yellowish green, made from yellow and indigo. When thoroughly dry touch up where necessary, and put a little brown on the eyebrows, eyeballs, and lashes. Scrape the high lights with a penknife, the blade of which must be rounded. Shade the snow with gray and brown, to bury the tone; the canvas will do duty for the high lights. In shading the tree, introduce a little green here and there to make it look mossy. The sky must be put in with a pale shade of indigo before painting the tree or the figures. Be sure to mix the liquid medium specially prepared for the purpose with all the colors.



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SUBJECT FOR MODERN FRENCH TAPESTRY PAINTING. FROM THE PICTURE BY G. H. EDWARDS.
FOR DIRECTIONS FOR TREATMENT, SEE PAGE 106.